

# KERAMIC STUDIO

Vol. IV, No. 11

NEW YORK AND SYRACUSE

March 1903



**E** have lately heard the well worn sentiment "there is nothing new under the sun" used to deprecate any claim to originality among our decorators. It is remarkable what flat things some would-be clever persons can say. There was no greater borrower, or thief, to speak plainly, than William Shakespeare, yet no one will deny that his are among the greatest works in literature.

The great artist, and original as we understand the word nowadays, is he who can flit like the bee from flower to flower, sipping honey here and dew there, and of it make an ambrosial draught fit for the gods, yet having nothing original in the elements—it is the individuality of the combination that counts.

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Judging from those who visit the New York Studios, there is a great demand for newer and more advanced ideas in design. However, ninety per cent of those who inquire have an erroneous conception of conventional design, thinking it all historic ornament. Perhaps the KERAMIC STUDIO may be somewhat responsible, as we began our instruction with a series of articles and illustrations bearing upon historic ornament, running through the first and part of the second year; but these were given not as the only way to decorate, but as a means of study to assist in reaching an understanding of the construction of design. Some there are who design for us, who have a taste in arranging abstract and beautiful forms, with no reference to nature; they are successful in this line and perhaps would fail in making an attractive design inspired by any of nature's forms.

Then we have those who are more successful in designs made from floral or other forms.

It would be an immense help to students if they would send for books of design issued by Matsuki, showing how the Japanese use every article imaginable for designs, flowers, birds, animals, rivers, brooks and trees.

We saw designs made of chairs and locks and keys, not particularly attractive but showing fine principles. While these may not be copied, yet they give an insight into the construction and principles of design, and show very plainly what the best educators in decoration are trying to do to-day, and what the KERAMIC STUDIO is upholding.

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We noticed some pieces of china sent back to New York from an exhibition without a single mark for identification. Common sense and consideration for those in charge should dictate the proper and only businesslike means of identification by labels on back, instead of trusting to the committee in charge to remember or to look up each piece.

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## DESIGN COMPETITION

FOR the benefit of our subscribers who have not quite understood the conditions of the coming competition we recapitulate as follows:

Best original naturalistic study of fish and sea weed, birds

or wild flowers, executed in color, on china panel or in water color, study to be about 9x12, \$25.00.

Best original naturalistic study in black and white of one of the above subjects, \$10.00.

Best conventional study of one of the above subjects executed in color on china panel or in water color, accompanied by pen and ink drawing of the entire form and its separate parts, \$25.00.

None of the above studies are to be adapted to a china form.

Best conventional design in black and white made from one of the above subjects, accompanied by color scheme and drawing of the original motif, the one motif adapted to four forms, plate, cup and saucer, tall piece and low dish, \$25.00.

Second best, \$15.00.

Third best, \$10.00.

Color treatment must be sent with each study or design. For conventional studies use two to five colors. Designs must be received on or before March 15th, naturalistic studies on or before April 1st, marked with fictitious name or sign, same name or sign to be on envelope enclosing name and address of designer. Other designs submitted will be considered for purchase.

No one is excluded from the competition, subscriber or non subscriber, American or foreigner.

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## LECTURES ON CRAFTS

A COURSE of six lectures will be given on Saturday afternoons during February and March, under the auspices of the "Guild of Arts and Crafts of New York," at the Guild House, 109 East Twenty-third street. The lectures will be on craft subjects.

The lecturer on the first Saturday was Mrs. Osborne Macdaniel, whose subject was "Reminiscences of Brook Farm." The succeeding lecture was on February the fourteenth on "Book Binding," by Emily Preston, pupil of Cobden-Sanderson. The lecture on February the twenty first was on "Metal Work," by Amalie Busch Deady of the Busch Studio. February the twenty-eighth "Basketry" by Mary White of the Guild. March the seventh will be a lecture on "Stained Glass," by Clara Wolcott Driscoll from the Tiffany Studios. March the Fourteenth "The Influence of Craft Work," by Amy Mali Hicks of the Guild. The lectures begin at three o'clock in the afternoon.

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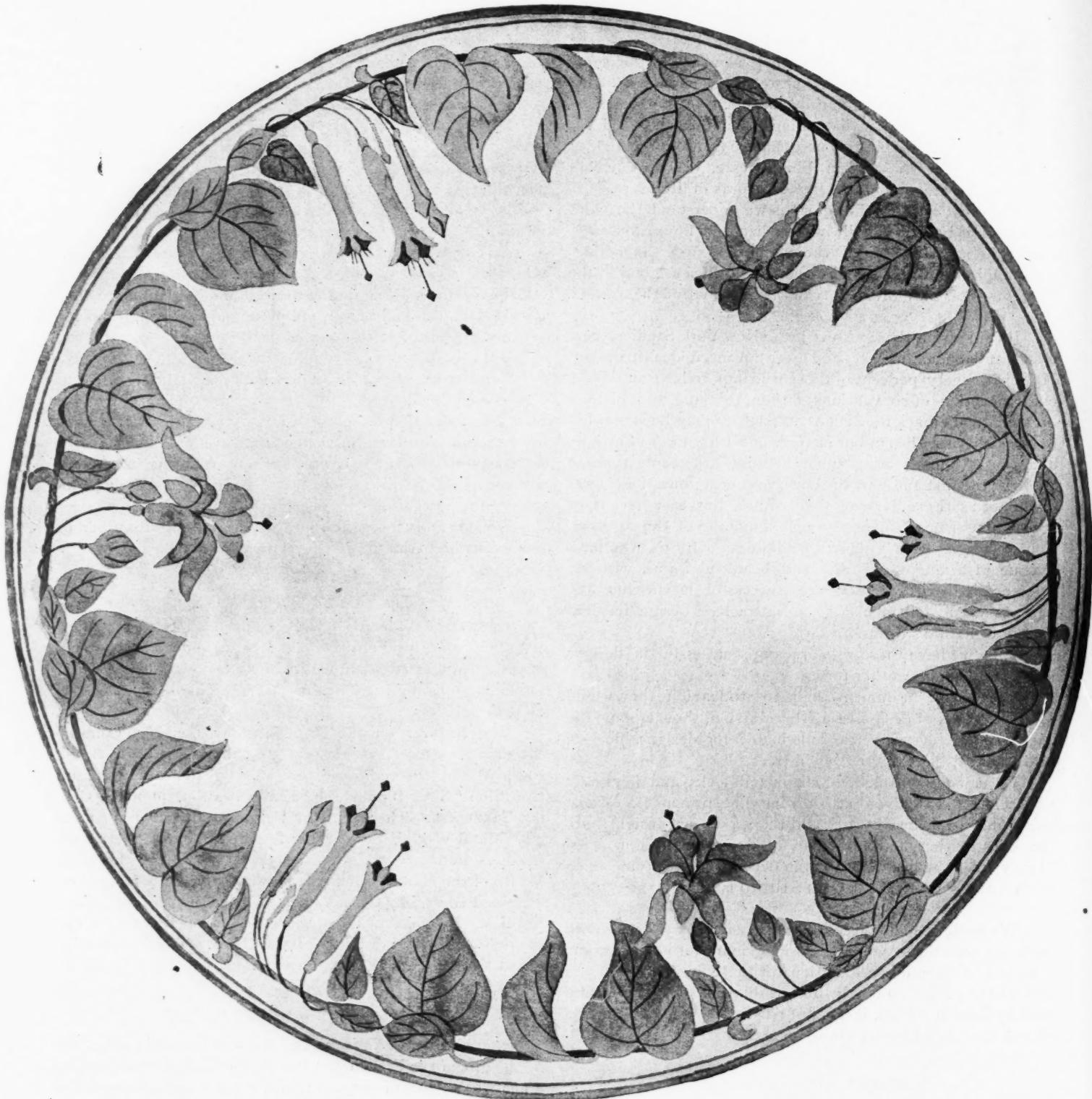
## THE SEVRES VASE ON VIEW

ON exhibition at Tiffany's is a massive porcelain vase, the gift of the French government to the Society of the Cincinnati, as a token of appreciation of the courtesies extended to the Rochambeau mission on its recent visit to this country. The vase was the chef d'œuvre of the Sèvres Museum and is now known as "the Sèvres Vase." It stands four feet three inches high and weighs about 100 pounds. It is of a long ovoid form

## KERAMIC STUDIO

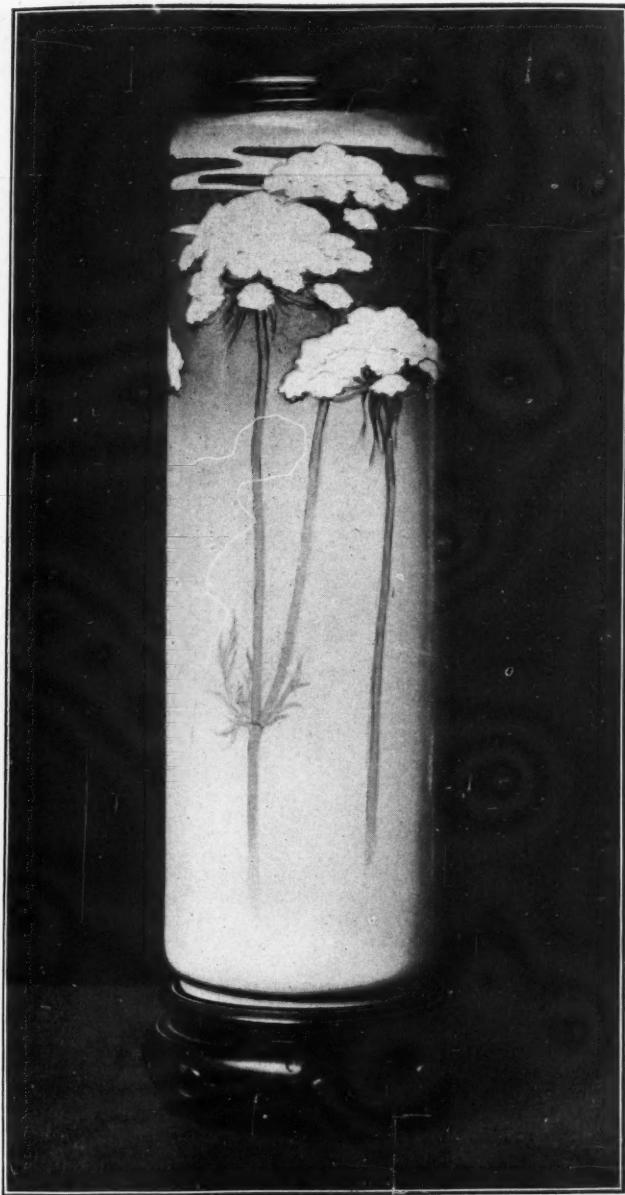
shape and would be almost severely plain were it not for the wonderful depth and richness of its royal-blue ground. The most remarkable feature of the large vase is its translucency, which has astonished the critics and has caused considerable comment. It is almost impossible to believe that you are looking against an opaque object, when you gaze into the depth of its glazed surface.

On the bottom of the vase is stamped the date "1892." The vase was made in the National Manufactory at Sèvres, and the officials were surprised that it was ever permitted to leave the collection of that institution. It now stands in Tiffany's window, at the Broadway and Fifteenth street corner, and attracts much attention. It is believed that the Society will present it to some art museum in this city.



FUCHSIA PLATE—ETHEL PHILBROOK

THE original scheme of color has a cream ground with the design in dull pink and pale green. The design in a purplish blue and green with blue or black outlines on a white ground is also interesting.



MISS M. M. MASON

## EXHIBITION OF THE N. Y. S. K. A.

[CONTINUED]

UNDoubtedly the overglaze exhibit of the Misses Mason was far beyond the average, showing careful study and steady advance. The Wild Carrot vase of Miss Maud Mason was certainly delightful, with all the quiet and simplicity of color and drawing of a Japanese Kakemono. The design so simply conceived and carried out in creamy white against soft greys was restful and satisfying. The silhouette of the flower was quite exact enough to satisfy those who want to know always what a thing is, and quite simple enough for those who look only for a pleasing spotting. But quite the best thing in her exhibit, we consider, was the charming bowl with Wild Carrot motif, the silhouette of the flower shown only by the painting in of the background with flat blue enamel. The same motif with a slight difference of arrangement was used in an inside band. The design was well balanced in dark and light and extremely well considered altogether. We admired also her ducks, which too were a har-

mony of white and greys. They appealed to us more than the storks, which, while well executed, were too suggestive of the Japanese. We feel that while there is no more profitable and prolific source of inspiration than the Japanese, Miss Mason has reached beyond the necessity of using their motifs; while the ducks might be Japanese motifs they surely are American as well, and we are looking longingly, and hopefully too, for the evolution of a distinctly American decorative art.

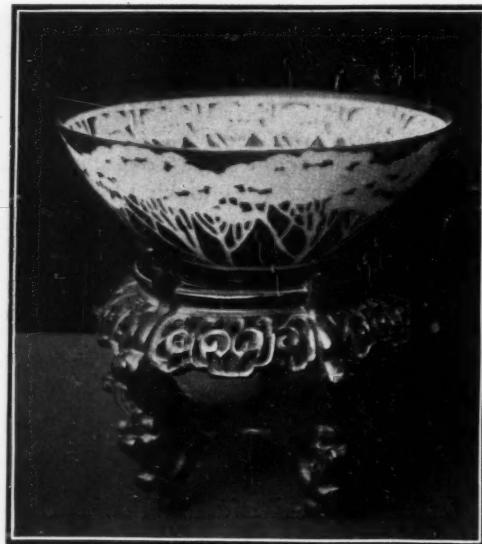
The lamp decorated in sea gulls and waves in blue greys was very interesting and had a clever shade with the wave motif designed and executed in copper by Miss Mason herself.

Miss Bessie Mason's work in lustres, gold and bronze, and enamels, is quite distinct from that of her sister but quite as good in its way. One of the best things was a bowl in black lustre with gold discs enclosing designs in red, of dragons and shrimps outlined in black. It was exceedingly clever. The interior of the bowl was a creamy lustre. The jar of Chinese design in enamels was exceedingly well executed, with a



MISS M. M. MASON

## KERAMIC STUDIO



MISS M. M. MASON

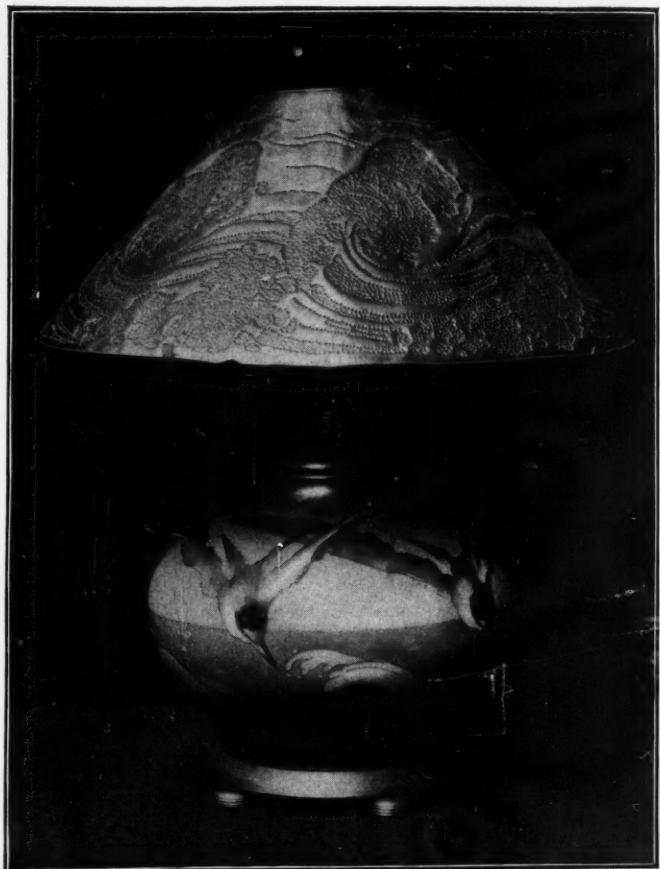
clever Satsuma colored ground. A vase with a Japanese lady in lustres with black outlines was suggested by a Japanese wall picture and was well and interestingly executed.

A promising new member is Miss Marie Crilley. Some of her designs are quite clever, and certainly her exhibit was individual. We consider her plate in blue and green enamels one of the best things shown, in color, in beauty of line and distribution of white spaces. Later we hope to reproduce this in color supplement.

The hot water pot with decorative landscape border was an attractive piece with a quaint old fashioned effect. The stein decorated with Lombardy poplars in a conventional landscape effect was unusually clever, the composition, color and treatment suggesting the Italian L'Arte della Ceramica. The stein with boats and reflections in dark red on a gold ground with a dark green base was also very decorative.

A low dish decorated with boat and wave motif was executed in blue greys. The design was well suited to the shape. Almost every piece was interesting and had something about it to show that the designer is "arriving."

Mrs. Sadie Wood Safford showed a courage worthy of



MISS M. M. MASON



GROUP BY MISS E. MASON



MISS MARIE CRILLEY

imitation in exhibiting only conventional decorations when she has always been known for her fine naturalistic painting. Apropos of this we wish Mr. Fry, Miss Mason, Mrs. Safford and other good painters of flowers had shown some panels or placques with good naturalistic studies. We are afraid that in the endeavor to decorate properly, our good flower painters will forget that we need also pictures for our walls, as well as decorative pieces for our cabinets and table.



MRS. SARA WOOD SAFFORD

Mrs. Safford's tea set was delightful in color, the background being a tender grey, the design in silver lustre, the upper part cutting into a band of delicate pink. The handles and bases were in black to imitate, we presume, the ebony mountings of silver sets. Her punch bowl in black lustre was boldly treated with clusters of grapes and leaves in silver lustre outlined with dull unburnished silver, the interior was lined with burnished silver. A number of steins in black and flat enamel were very striking, as was her other exhibited work.

The former President, Mme. Le Prince, exhibited a soft landscape in greys on a tile—well framed in black—it was a restful and suggestive bit of nature as it hung on the wall.



MRS. SARA WOOD SAFFORD

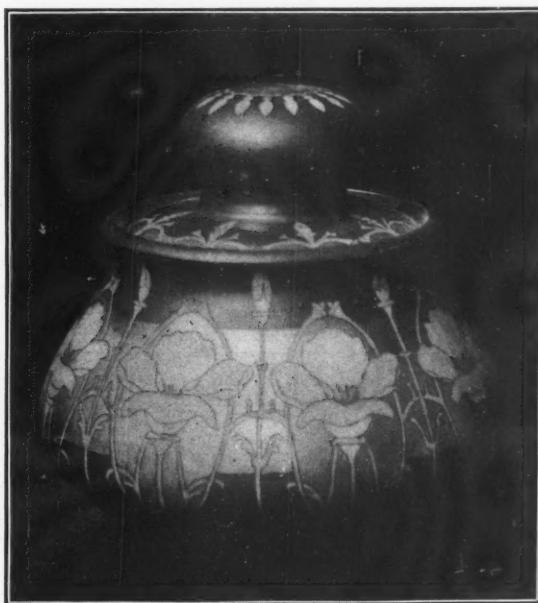
Mrs. Lois Anderson, President of the Society, exhibited some cups and saucers with a quaint arrangement of little roses about the top and a well designed stein with hops cutting into a green band.

Miss Genevieve Leonard showed work exquisitely executed in the Sevres style, we wish that she would show her fine technique in some other style of design also.

Mrs. Charles Keeler had a dainty exhibit of white and gold, we do not remember seeing cleaner or richer gold anywhere, it was entirely professional in effect. A few pieces showed her dainty work in white enamel.

Mrs. Henrietta Barclay Paist sent a good exhibit from Minneapolis. The decoration most admired was in peacock feathers broadly treated. The color treatment was extremely interesting and attracted much attention.

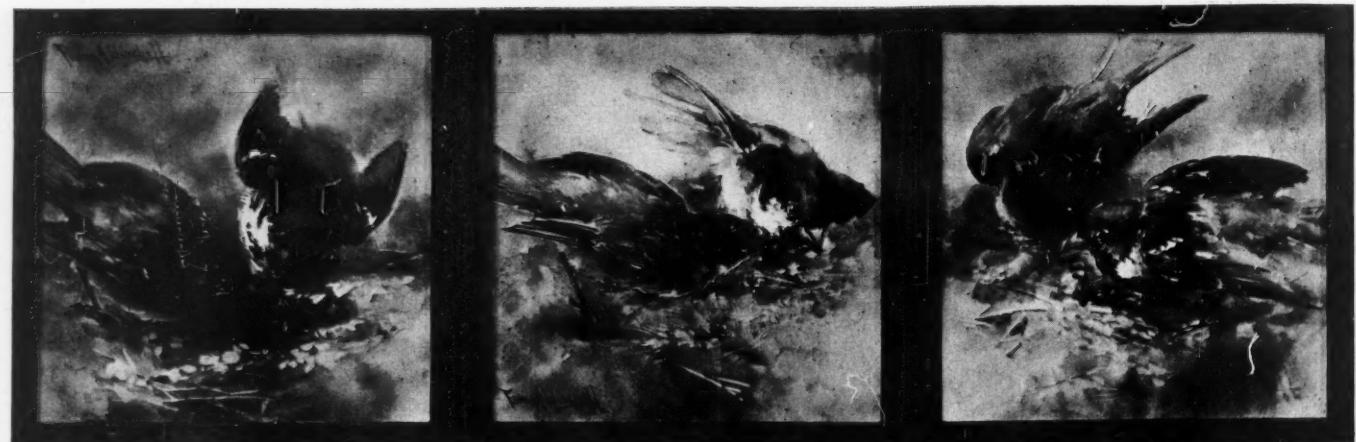
Mr. Campana's work in figures and flowers was well described in Mrs. Hinman's article on the Chicago exhibit. It is certainly original in style and strongly painted.



MRS. M. E. PERLEY

Mrs. Perley of San Francisco, another new member, exhibited a tobacco jar that was entirely satisfying, a harmony of orange and brown. The motif was the California Poppy executed in orange lustre on a ground of gold and brown bronze and green lustre over bronze outlined in black.

## KERAMIC STUDIO



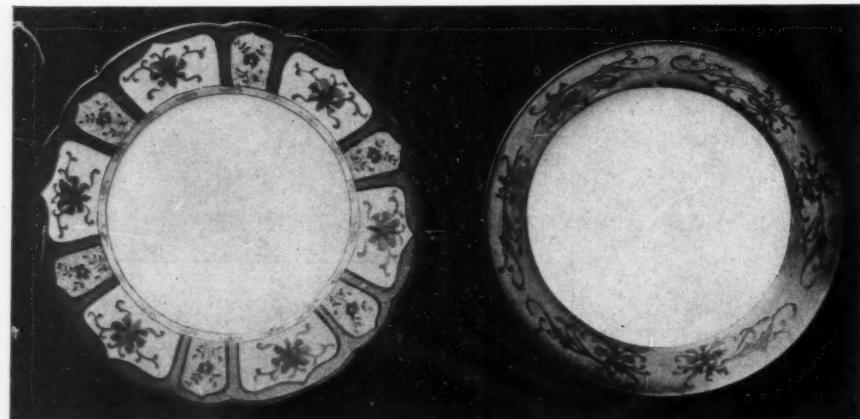
"SPARROW PANELS" MR. FRANZ A. BISCHOFF

Mr. Bischoff sent a large exhibit beautifully painted in his inimitable style and charming color. We especially liked his panels of birds which were painted in charming grey tones.



MISS LAURA OVERLY

Miss Laura Overly, a Pittsburgh member, showed some clever work in subdued color, a vase in greys with Poppy design was especially good. A Stein in grapes semi-conventionally treated, and others with strictly conventional designs were also successful.



MRS. HIBBLER

MRS. SMITH

Mrs. Price is another new member who shows great promise. Her bowl with Nasturtium design in blue and green flat enamel on black ground was very interesting. The values photographed much lighter than they were, they really hung together with the ground very well. The squirrel bowl in bronze and gold was also good, as were quite a few other things.



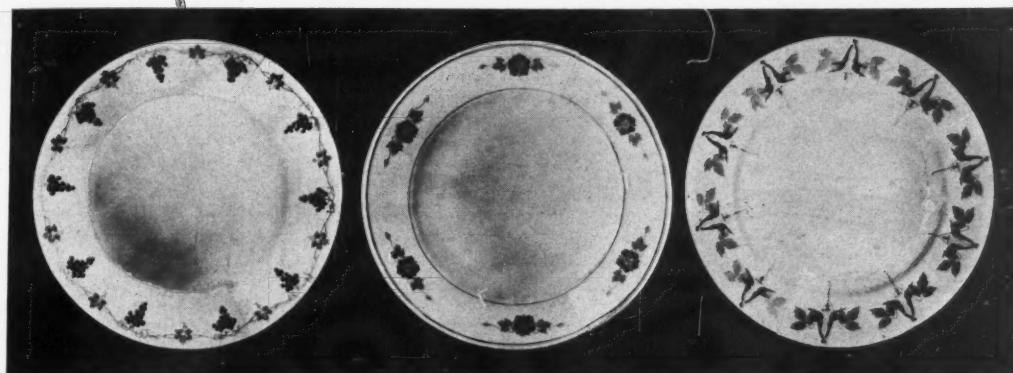
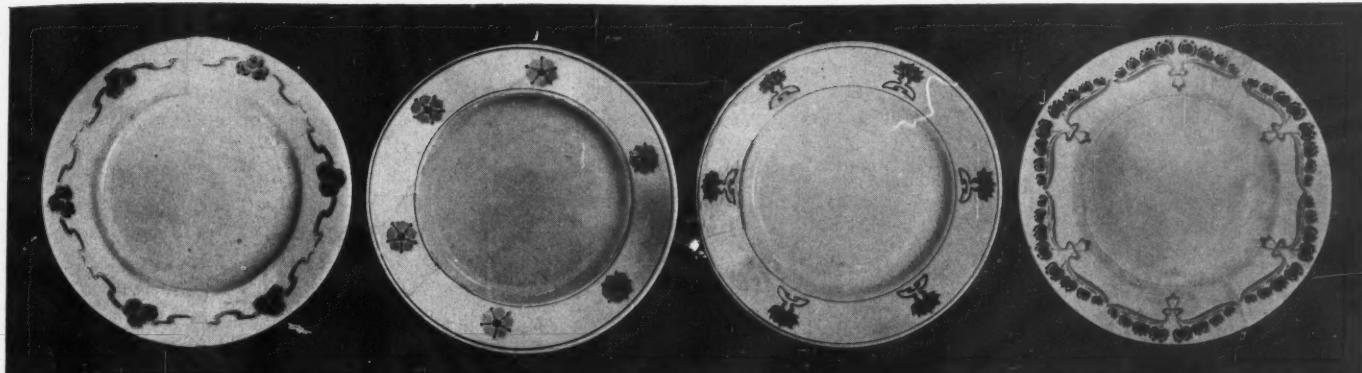
MRS. S. EVANNAH PRICE

Mrs. Church showed a set of steins and other pieces, charming in color and well painted. We feel as if she could do some stunning decoration if she chose.

Mrs. Lydia Smith and Mrs. Hibbler showed some carefully executed and well considered plate decorations in historic ornament. The two examples given, although good, were not the best plates of either decorator.

The exhibits are yearly becoming more original—by which we mean that though the ideas of decoration may not always be entirely new—the interpretation is progressively more individual.

Altogether the New York Society has reason to feel greatly encouraged, even if it still has many members who do not care for advance in art. The proportion of advanced and advancing workers is sufficiently large to warrant a feeling of pride and hope.



ONONDAGA  
PORCELAIN  
PLATES  
DESIGNED BY  
MRS. ROBINEAU

#### AMERICAN CERAMIC SOCIETY

THE American Ceramic Society held its annual meeting at Boston on the 2d, 3d and 4th days of February. The convention was well attended and a number of interesting lectures were the main features of each meeting. Although most of these lectures were of a technical and scientific nature and of more interest to manufacturers than to artists, it goes without saying that those of our readers who are experimenting on pottery work would glean many valuable data from the report of the convention which will be published later on by the American Ceramic Society.

It may be of interest to subscribers of KERAMIC STUDIO to know that a pottery school has been established at Rutgers College, New Brunswick, N. J. The establishment of this school for which an appropriation was voted by the Legislature of the State, was the subject of one of the lectures. The regular course is four years during which students will receive a complete theoretical and practical instruction on pottery work of all kind, of course more in the line of factory than artistic work. A shorter course can be selected by people who have already some practical knowledge and wish to receive the scientific training which is often too much neglected by practical potters.

An extremely valuable paper for students who are experimenting on artistic lines was a paper by Prof. Binns of Alfred University, on matt glazes. This subject will evidently be touched by Mr. Binns in his articles for KERAMIC STUDIO, as we are all looking for these beautiful matt effects, so much more attractive and satisfactory than the too shiny glazes.

Mr. Binns showed on little tiles the results of different experiments in which the composition of the glaze was somewhat varied but consisted mostly of lead and lime and in some cases an addition of potash, zinc or barium. The matt effect was produced with more or less satisfactory results according to mixtures by the addition to the glaze of a certain proportion of alumina, the proportion of about 35 per cent. proving to be in almost every case the best. In too small quantities alumina gives a bright glaze, in too heavy quantities a dead glaze, or rather no glaze at all. Between these two extremes a mixture may be found by experimentation, which will probably vary much with the body used, but may give a beautiful silky, glove finish glaze. All the tests of Mr. Binns were fired at cone 01.

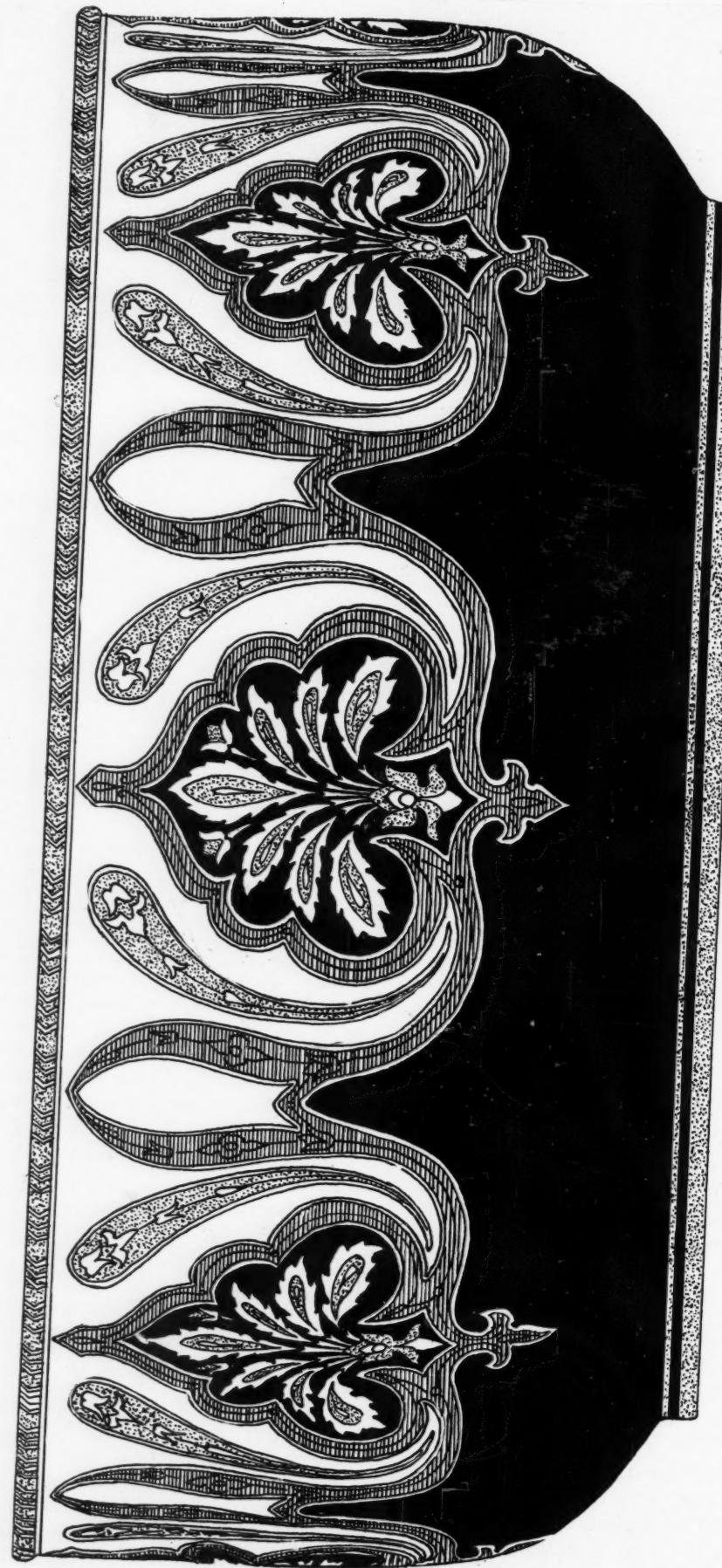
The Society announced the award of the prize in the competition for the design of the Society seal. The two volumes of Seger's works recently translated were the prize. It was awarded to Mr. R. Guastobino, Jr., of New York. A first mention was given to Leon Volkmar of Corona, and a second mention to Olive Sherman of Alfred.



#### BOWL—PERSIAN ORNAMENT

*Ethel Pearce Clements*

THE base of the bowl is a rich cream color, the prevailing tone of the border is a dull red. The design is to be carried out in gold, red and cream with a little pale olive green and black outlines. The flowers in the ornament may have a touch of blue. (Design on page 242.)



BOWL—PERSIAN ORNAMENT—ETHEL PEARCE CLEMENTS



NUT PLATE IN CHESTNUTS—MISS JEANNE M. STEWART

THE chestnut burr should be handled very simply for first fire, in brown green tones running into brown. Leave detail until last fire. The inside of the burr is painted in yellows with an occasional dash of Yellow Red with Yellow Brown. Use Chestnut Brown and Dark Pompadour in the chestnuts, wiping out the lights quite white. The ordinary greens may be used in the leaves, using considerable Yellow

and Brown in the most prominent leaf. The background may be followed out according to directions for nut bowl in "Burr Oak," or in the yellows and browns.

If the latter is preferred, Ivory Yellow, Yellow Brown and Chestnut Brown may be used. A suggestion of pink might be used with good effect in the shadows. For this purpose use Pompadour Red.

## KERAMIC STUDIO

## CLAY IN THE STUDIO

(Fifth Paper.)

Charles F. Binns



HE clay is now made and ready for use. What shall be done with it? In the manipulation of plastic clay two methods are possible, wheel and hand work. Not that wheel work is anything else but hand work, but by "hand work" is meant the method in which the wheel is not employed. This method will be taken first as it is within the reach of everyone. No installation of

are best. They lend themselves to a treatment severely bold and truthfully vigorous. The food vessel of the early Briton, the grain dish of the Mexican, even the Roman wine jar or the Egyptian water bottle will furnish a motive, but let the modeller, even while seeking inspiration amid ancient relics, strive to be self-expressive and therefore original.

It is well to have two pieces in hand at once. At times the work must be set aside to harden and time will not be lost if a second object be ready. Now to begin.

It is best to work on a plaster bat or a small board to save the necessity of handling the work when turning it about or carrying it. A handful of clay is taken and rolled out into



machinery, no expensive apparatus is necessary, the ten finger bones and a modelling tool or two are all that will be required.

We are indebted to the Indian women for the process of building or coiling pottery. At one time such work was looked down upon as being barbarous, uncivilized and not worth a serious thought. But that is changed. Artists are recognizing in clay building an opportunity for self-expression which is unrivaled, and we are already seeing important examples issuing from American studios.

In beginning to fashion a piece of pottery there should be a definite idea of what is intended. This idea will not always be realized, for clay has a stubborn will and sometimes leads us in a way we know not. But the more definite the idea the more likely it is of fulfillment.

The simple forms used by savage or semi-civilized peoples

1. Rolling the coils. 2. Forming the base. 3. Building.  
4. Caulking. 5. Finishing.

a long coil. This should be practiced for some time in order that the coil may be as uniform and smooth as possible. The thickness of the coil should be proportionate to the size of the piece designed. For a small jar the coils may be rolled down to the size of macaroni or smaller. For a large piece they may be a quarter or even three-eighths of an inch in diameter. The size of the base intended is now decided upon and the roll of clay coiled round in spiral form until the necessary space is covered.

In some cases it may be necessary to make a drawing of the form to be builded, but somehow this seems to detract from the creative sense. One can hardly escape from the notion that working to a drawing is copying, even though the drawing be one's own. But in any case the whole piece must be seen complete in the mind's eye before a beginning is

made or there will surely be necessary alterations and consequent trouble. To begin with the bottom. Is it to be round or square, domed or flat? Here a word on bases in general. In order to stand well a vase must not have a flat base. The center should always be set up a little so that the piece may rest on the edges of the bottom and thus accommodate itself to slight inequalities of shelf or table. This may be accomplished in three ways. 1. The bottom may be domed. 2. A raised edge may be built on. 3. Feet may be modeled.

1. The domed base. Suppose it to be a circular base, three inches in diameter. Procure a piece of thin pasteboard and cut out a number of discs, making the largest two inches and three-quarters and decreasing by one-eighth of an inch each time. The smallest may be half an inch wide. Place these in regular order upon each other with their centers coinciding and drive a carpet tack through them all. The coiled base can now be set upon the pyramid of cards and when dry will retain the domed shape.

2. The raised edge. To make this the base must be stiff enough to bear handling without losing its shape. It may be made before the walls are begun, but it will save time to put on the first building, as base and walls will stiffen together. When hard enough the piece is turned over and a coil laid round the edge beneath. If the clay be well moistened, the new coil will adhere closely. The important point in this added coil is the line. It must not interfere with the form of the vase, but when the piece is completed must appear as part of the design and not as an afterthought. This may be accomplished either by having the raised edge continue the outline of the vase, or by allowing it to constitute a welt or swelling at the foot. The vase should be turned back to its rightful position while the added coil is still soft, so that the weight of the piece will press the clay to a level edge.

3. Modeled feet. This method of base finish is much more difficult to accomplish than either of the others, and to produce a good result requires some skill in modeling. Feet of various design are common in pottery. A simple ball is easy, but somewhat weak. A conventional rolled or folded foot is perhaps the best. The feet should be modeled and set to harden. Then, when of the same hardness as the base itself they are joined in place by a little very soft clay or thick slip, about the consistency of summer butter. It is always best to use three feet. A piece standing on three supports is always steady, but one with more, never.

There are two ways of constructing coiled pieces. One is to lay the coils together, moistening and pressing for the sake of adhesion only, the other is to work out the lines of the coils as the building proceeds. The former is by far the easier, and will be that described here. After a little experience the modeler may select another method, or cling to the old one.

The base having been coiled of the required size, the building of the wall begins. It is conducive to regularity if one coil at a time be raised and the clay broken off. A continuous spiral is more difficult to handle, and it is highly probable that one side will grow faster than the other. A close watch must be kept on the shape as the work proceeds. If the coils are kept uniform in thickness and the circle of the vase kept true, there will be no serious trouble, but the real difficulty lies in the outline or profile. The whirler or turn-table comes in useful here. By its use the work can be raised to the level of the eye and, being turned from side to side, a close watch can be kept upon the form. Six or seven coils are about as much as can be kept in shape by a beginner, and

as soon as the work begins to get out of hand it should be straightened up as much as possible and set aside to harden. Kept in a cellar over night, the bat being quite damp, the clay will have set firmly by morning and the building may be resumed. The piece on completion looks as if built of rings, and is now ready for caulking. This consists in filling all the divisions between the coils with soft clay. The work must be quite firm, and when moistened with a sponge the new clay will adhere closely. It is pressed in, a little at a time, with finger and thumb, the inside as well as the outside should be caulked, unless the former is quite invisible. Once more the work is set aside to harden, and again carefully looked over. New cracks may have opened by the shrinking of the clay, and these must be filled. The work is now ready to be finished. Upon the question of finish opinions differ, and personal taste must be the guide. If a very rough quality be preferred, the clay need not be touched, but it is highly probable that there will be numerous ungainly lumps which do not add to the beauty of the vase. A sharp knife may be used to cut off the more prominent of these, but the best finish is given with a steel scraper such as was described in the article on plaster. Any thin flexible piece of steel will do, by bending between the fingers it will accommodate itself to the line of the vase, and a little practice will give the necessary knack of manipulation. While the clay is damp but not plastic, is the time to polish it. A steel paper cutter, an ivory knife handle, any hard smooth tool may be used, and by close rubbing over the damp clay a beautiful polish may be given which will remain after burning and render glazing unnecessary.



#### ROYAL BERLIN POTTERY

THE royal porcelain factory at Berlin is well known by students of the potter's art, but there had never been an exhibition of the wares in this country. R. H. Macy & Co. recently made an arrangement with the factory by which a large quantity of the porcelain was sent to this country, and is now on exhibition at the Macy store, under the supervision of Mr. Weisenburger, who is an officer of the royal business concern.

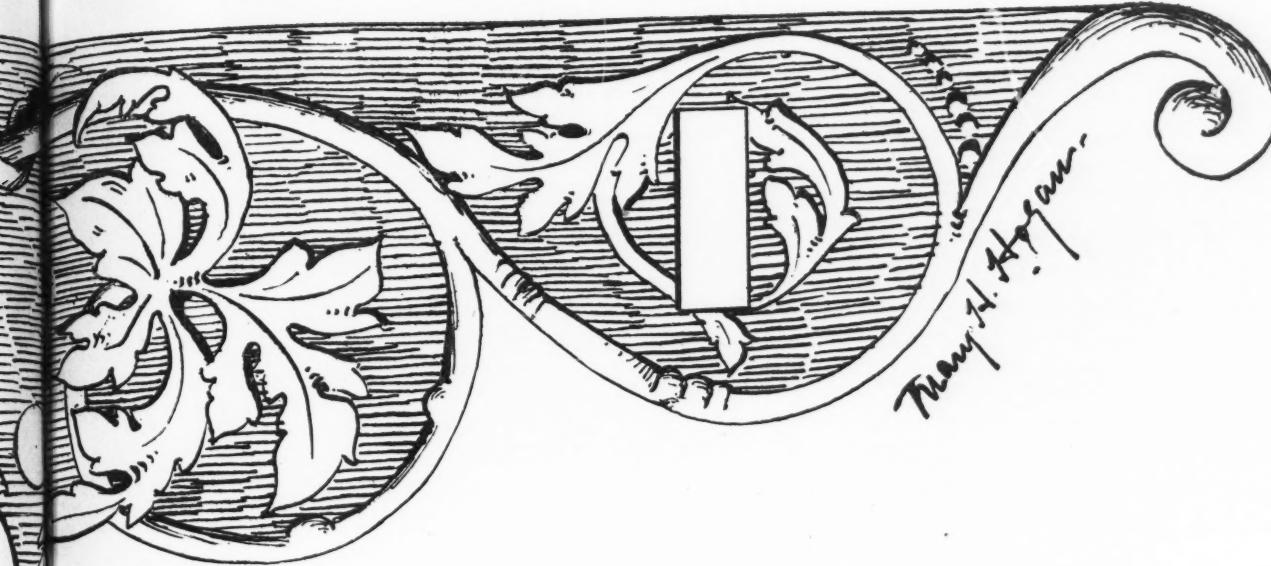
Among the notable things in the collection on exhibit here is a dinner set like one which the German Emperor gave to Queen Wilhelmina for a wedding present. This set is for twenty-four persons, and cost about \$800.

A cup and saucer of the kind often given by the Emperor or to visitors as a souvenir, show on the cup the entrance to the park at Sans-Souci, Potsdam, Frederick the Great's favorite residence, and the royal crests; and on the saucer the initials A. V. (Augusta Victoria) and the crest of the German Emperor, coats of arms of the Emperor and the King of Prussia.

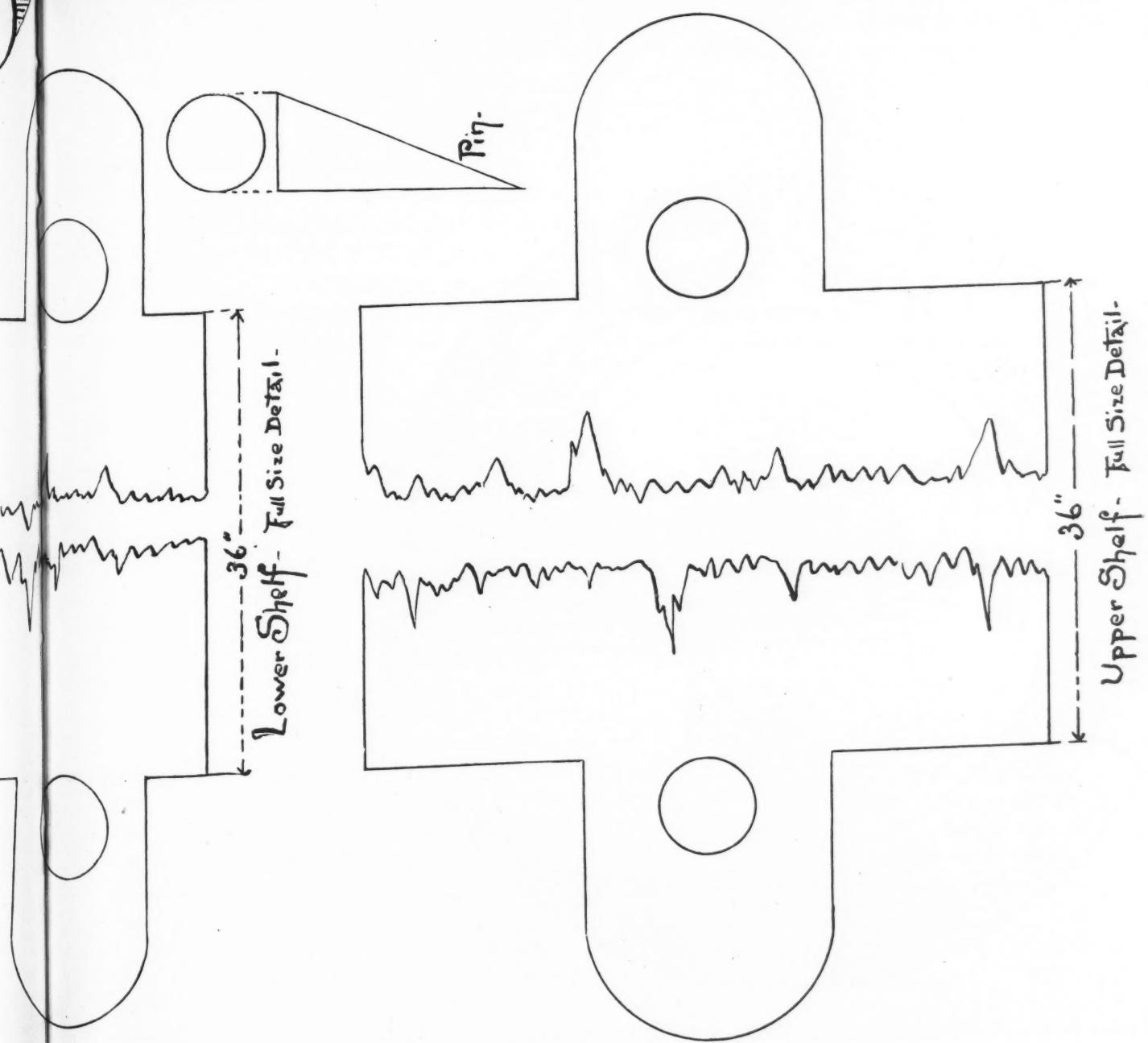
A square vase, decorated by Wenzel, is one of the most beautiful pieces in the collection, and is valued at \$370. Another vase of equal value, decorated by Trzaska, was pointed out as one of the factory's masterpieces. "The delicate coloring," said Mr. Weisenburger, "is a specialty of the factory, for which we are indebted to Professor Kips, who was the manager of the art department."

One of the notable products of the factory was a great centerpiece for a banquet board which was presented by Frederick the Great to Catherine, Empress of Russia. Reproductions of many of the groups in this piece are in the collection and attract much attention. There are also reproductions of pieces presented by the Emperor to the Pope, to Count Waldersee and other notable persons.





(See "Treatment" page 256)



## KERAMIC STUDIO

## MOTHERWORT

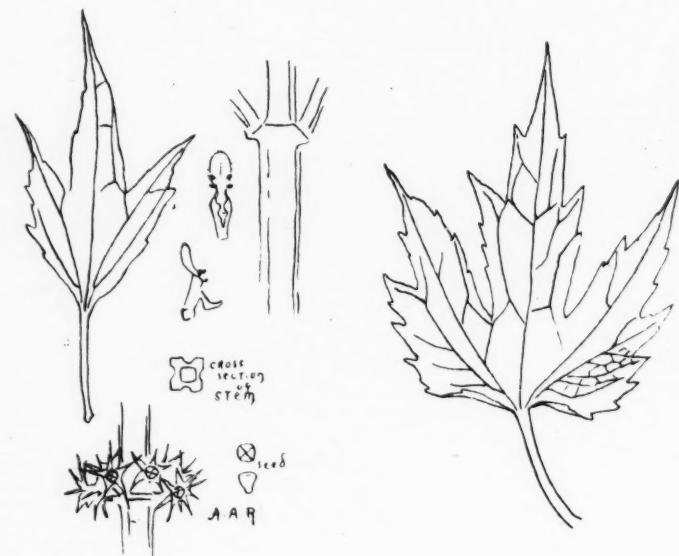
A. A. Robineau

To fill a summer sketch book with drawings of wild flowers and weeds is a very useful recreation as well as one full of delightful surprises. When the winter comes and you idly turn the leaves to recall your summer outing you will be surprised to find how charmingly decorative some of these weeds were which you have sketched, hardly realizing their artistic worth.

Such a surprise is the motherwort, the flower so insignificant, hardly shows more than to give a lavender glow to the landscape where the clusters of tall spikes climb the roadsides or peep over the fences. And in the moonlight, the silhouette against the sky of their symmetrically arranged leaves, shivering in the breeze, looks like so many little black imps swarming up a spire and beckoning the unwary into the circle of their witching influence. The square stem and veins of the leaves have a brownish purple tone giving a color effect not unlike heather.

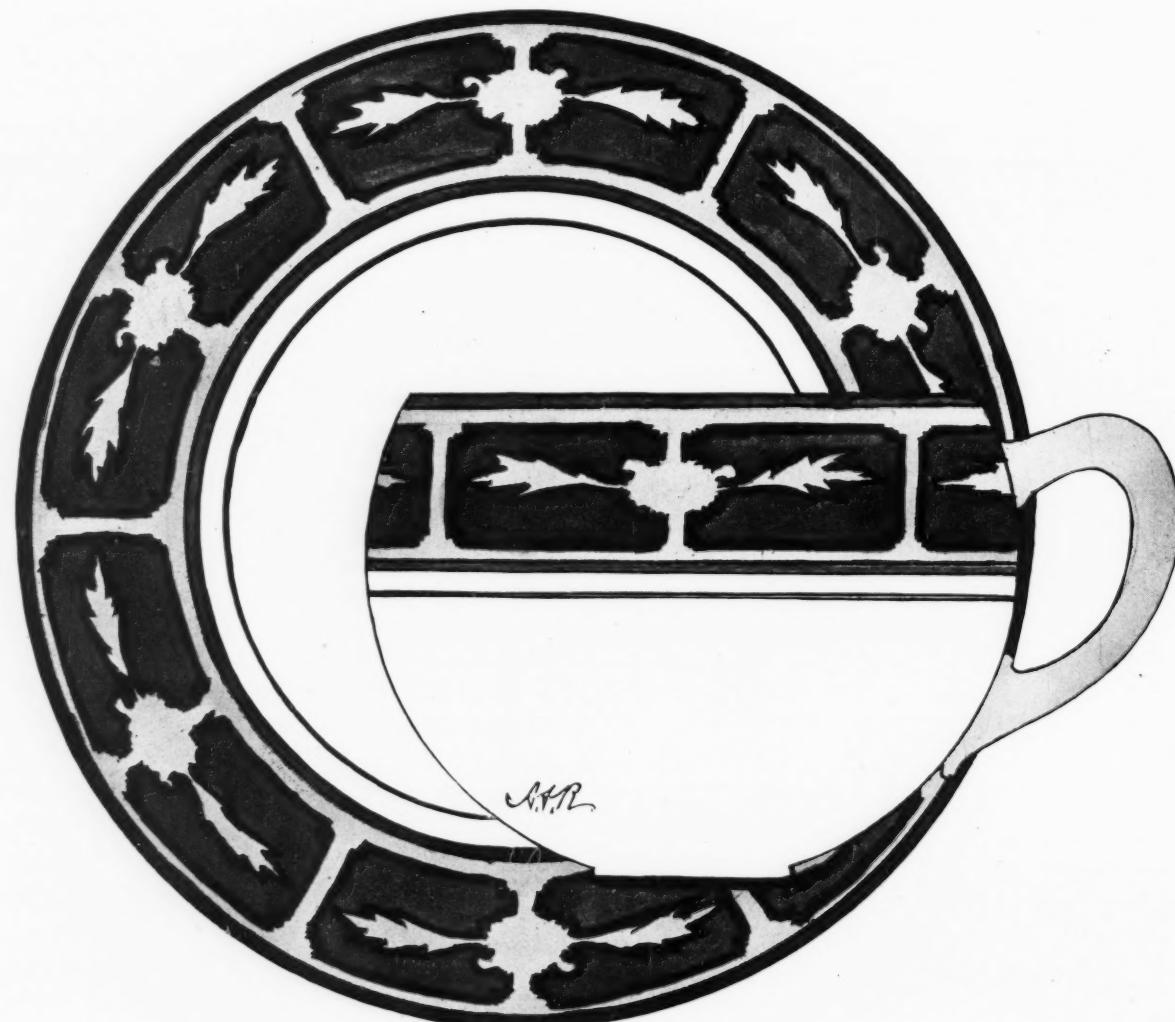
We give two simple silhouette arrangements but there are infinite possibilities in the flower. The vase decoration is a ghostly translation of one of those impish silhouettes against the lake. To use it for vase or pitcher it can be repeated at regular intervals around the form, or tall and short spikes can be grouped irregularly at intervals. Carry out in

a cream or soft grey white against a sky of varying greys of warm or blueish tones.

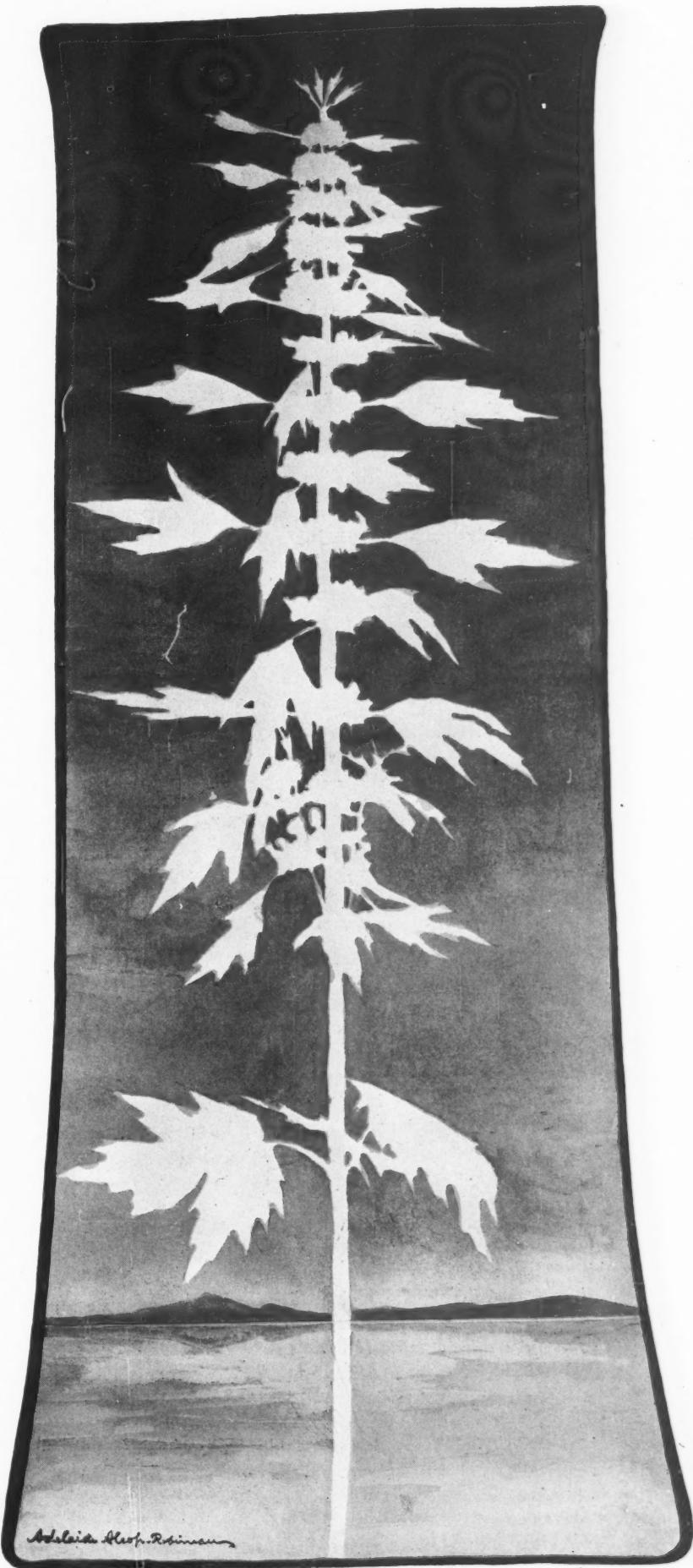
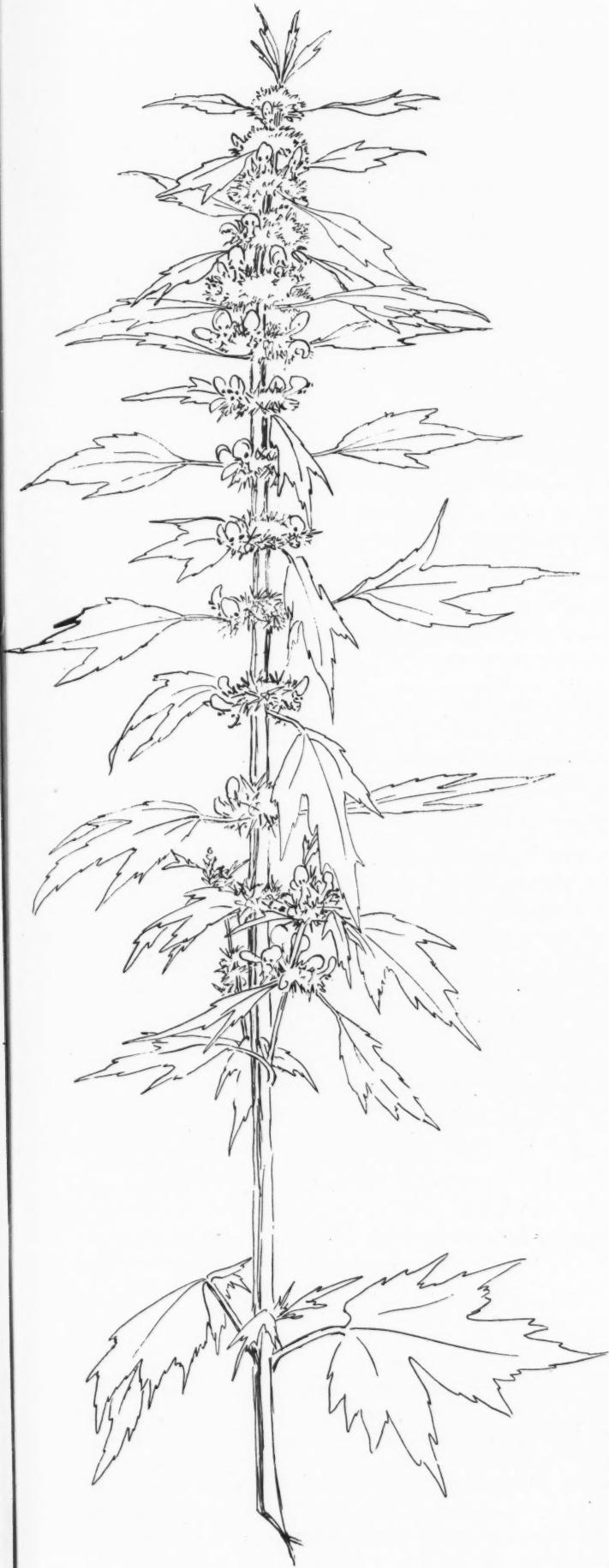


The cup and saucer design can be carried out in one, two or three tones of blue.

The leaves with or without their veinings are extremely



CUP AND SAUCER DESIGN IN MOTHERWORT



## KERAMIC STUDIO

decorative repeated in a border and the spiky clusters of seeds about the stems make an interesting motif.



It is an especially useful study as it takes one out of the beaten tracks.



### NATIONAL LEAGUE OF MINERAL PAINTERS

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February 5th, 1903.

A MEETING of the Advisory Board was held on January 24, at the Studio of Mrs. L. Vance Phillips. A most interesting letter from the Kansas City Club was read, expressing a desire to join the League. The club is a large and enthusiastic one, and will be a welcome addition to our forces.

A letter from Mrs. Goodwin, President of the Springfield, Mass., Keramic Club, gives some details of their interesting December exhibition, which seems to have been planned on the advancing lines. The League bowl is to be decorated for the April meeting, and we shall await with interest a report of the result. They are also hoping to take a course in design, a plan for improvement which is appealing more and more to our workers.

The Brooklyn Society of Mineral Painters has two courses of study for its members this winter: one is design, and another is water color.

It is certain that in the near future the work of the whole League will be lifted to a higher plane by these honest efforts to add dignity and meaning to our work.

We had hoped to have something definite to say concerning St. Louis, but the committee reports that it is impossible, as yet, to get at any facts or figures. As much interest has been shown in the character of the exhibit to be sent to St. Louis, Mr. Marshal Fry was asked to prepare a statement, explaining the attitude and wishes of the League, which statement has been sent to the club presidents.

Notwithstanding some of the discouraging features of the travelling exhibition, especially in its failure to appear on

time in some places, the interest in, and appreciation of the value of such an exhibition, is not diminished; it is rather enhanced, and the applications are already coming in for the next.

On the whole, the League as a committee, for the general welfare of all, wishes to report progress.

IDA A. JOHNSON, President.

36 West 24th St., New York, Jan., 31st, 1903.

My Dear Madam:—

At a recent meeting of the National League the subject of exhibiting at the St. Louis Exposition was discussed. It was voted that letters be sent to the presidents of the different clubs to lay before them the proposed plan, and I was asked to write you.

You are probably familiar with the plan of study for the year, full information concerning it having appeared in the KERAMIC STUDIO for September, 1902, and February, 1903. It consists of a series of six problems, beginning with the first subject we ought to consider in ceramics—form—and ending with the completed overglaze decoration. The results of the study will be sent to New York, where they will be publicly shown about the last of April, and probably will be exhibited in a number of cities afterward.

Next year we shall have a similar course of study and it is the idea of the League to select the best examples of both years work to make up an educational exhibit for St. Louis.

The first thing to do is to stimulate an interest among the League members in the plan of study for the present year. To be all-round ceramists we must know something about form, and thus the first two problems are exercises intended to create an interest in the study of fine form. Then comes an exercise in pure design—a decoration for tile—and finally overglaze decoration on three specified forms—vase, bowl and plate. It is a plan which has been carefully and intelligently thought out by our Chairman of Education. Each problem is a step which leads to the next.

It is a great advantage to thus limit the choice of forms, for the exercise has an educational value for us when we are all working out the same problems. We get so much more good out of comparing our efforts with those of others when the conditions are related, either in form or subject. Then, too, our exhibits are made more uniform and interesting—it is evident to all that we are working with a definite purpose. It simplifies matters greatly for the judges as well.

I know that you will do all in your power to stimulate enthusiasm over the plan among the members of your society, and will impress upon them the fact that all good work done for this coming exhibition will be eligible for St. Louis next year.

I know our president, Miss Johnson, would be glad to hear from you and have the benefit of any thoughts or ideas which may occur to you in connection with League plans.

Believe me, sincerely yours,

MARSHAL FRY.

#### STUDIO

An interesting exhibition of Miss Jeanne M. Stewart's recent work in California, of NOTES fruits and flowers in water color, is now being held at the art galleries of Thayer & Chandler, Chicago. It is attracting much attention.

We have received the new edition of Miss Osgood's treatise on china decoration, "How to apply." The book has a steadily increasing sale.



ROSE PLATE—HATTIE V. YOUNG-PALMER

INDICATE roses with pencil. Commence by painting main bunch of roses, the open one with Albert Yellow, Yellow Brown and White Rose; the roses to the right and left with Rose and Ashes of Rose; the dark rose beneath, with Ruby and Dark Brown.

Paint in background while roses are still wet, making a delicate background of Ivory Glaze, Lavender Glaze, shading

into cool green at the left of plate. The bunch of three roses are painted in Yellow Brown, Blood Red and Violet of Iron. The shadow roses at the right of plate are in Lavender and Yellow. Let the main bunch be the center of attraction, all else secondary.

The suggested trellis is in faint lavender. Intensify with dry color.

## KERAMIC STUDIO

## CHOCOLATE POT

Anna B. Leonard

WITH all due apologies to the great Hiroshige, the decoration of this chocolate pot was suggested by one of his most beautiful prints, in the possession of the writer, and as he is recognized as one of Japan's greatest landscape painters, and his prints now being very valuable, the color-scheme of the original is followed as nearly as possible.

In the original there is a very beautiful sky effect and rainbow, which with other detail has been eliminated, not being quite appropriate for the round surface of the pitcher. We will use only the masses, or spots of color—and treat the band only as a band that is to decorate this particular piece of china—the tone of the whole band is much darker than the lower part of the pitcher.



Draw the design in with a strong line of black, (add a little red to give a warmer tone to the outline)—by a "strong line" is not meant a wide line, but a line that has some feeling, and not a weak uncertain sort of a line.

The sky is even (no clouds) and is a turquoise blue tone back of the mountains and becomes almost a pale yellow at the top—but this turquoise blue tone is not vivid, use Deep Blue Green and Night Green toned with Dark Blue and Black, then let this merge into a Chinese Yellow.

The distant mountains are dark, dull, grey blue. This can be obtained by using Copenhagen Grey with a little Dark

Blue and Black added. The lights on the nearer hills are grey and in flat even touches with no acute high lights. The water is a smooth even tone of blue, (no waves) with just a little more intensity at the base of the distant mountains. This can be obtained by mixing Deep Blue Green and Night Green, toned with Dark Blue and a touch of Black—while these are the same colors that compose the tone of the sky—they are used in a heavier tone for the water.

The sails of the queer little boats are toned with a thin wash of Yellow Brown—just enough to take off the dead white of the china—the same tone also for the little huts in the foreground.

The hills in the foreground are a dark green, and may be obtained by using Apple Green, Chrome Green 3 B, and Brown Green, and a touch of Black. Add to this one-tenth of Aufsetzweis and a little flux, put this color on thin for the first fire and strengthen in the second until the right effect is obtained. In fact the whole decoration is treated in the same manner.

With the same color scheme as for the landscape, the lower part of the pitcher may be tinted in a grey (add Pearl Grey to Copenhagen Grey) and the dark handle bands and top of lid map be in Copenhagen Blue. Or the design may be carried out in tones of grey outlined in black.

The color scheme may also be in different tones of Deep Red Brown outlined in gold, with lower part tinted in light tone of Deep Red Brown.

If lustre is used for the lower part, use the wavy lines of gold running down, to break up the surface, as the effect of such a large surface of lustre is not pleasing.

To continue the landscape round the pitcher the sky line is varied by the shape of the mountains, running high or low, but the water line is about the same.

The foot hills, boats and huts may be varied as one thinks best.

\* \* \*

## LETTER FROM THE PRESIDENT OF THE NEW YORK SOCIETY OF KERAMIC ARTS

OUR meeting of February ninth was indeed a success. Mr. Froehlich of Pratt Institute, was most interesting. He gave a talk upon design and laid great stress upon individuality of design, and impressing upon us the benefit to be derived from working out an original idea. I unfortunately was kept so busy trying to see that everyone coming in was comfortably seated that I lost much.

Mrs. Ripley spoke of the influence shown through the exhibition of conventional design, and in her talk showed some examples of Kozan. Mr. Belknap could not come. Mr. Dow has promised to talk to us at the March meeting (second Monday) and I do hope that we may have as many decorators there as possible, for it is largely to him that our society owes its progressive work, and he seemed the first to open our eyes to the possibilities of greater things in our art by simplifying to us the underlying principles of decorative art. Many members of the Brooklyn and the Jersey City Club were present and I should think over a hundred were present. I hope that members of other clubs may be present to hear Mr. Dow at our next meeting.

THE KERAMIC STUDIO would urge every decorator that could be in New York on the second Monday of March to attend this interesting meeting. The meetings are usually held at the Waldorf-Astoria, but this one may be held at the Arts Club, 37 West 34th street.



Group of mottled figures—Seventeenth century—Woman 7½ in. high, larger cat 6½ in., smaller cat 4½ in.

#### THE COLLECTOR STAFFORDSHIRE EARTHENWARE FIGURES

Frank Falkner, Manchester, Eng.

[The illustrations in this article are from photographs taken by Dr. Sidebotham from his own and Mr. Frank Falkner's collection.]

ONE of the interesting features of "China and Pottery Collecting," is the wide area which may still be exposed by its devotees; from the early British Earthenware down to the exquisite present day products of the Minton, Derby, Worcester and Doulton china factories, there exist varied fields still unexhausted, and, although much has been written, there remain many paths where indecision reigns, affording channels of research for those who may be inclined to take up such absorbing studies.

Professor Church in his handbook entitled "English Earthenware," which is a useful guide teeming with reliable information and so ably written and illustrated that no collector should be without it, gives us a few pages of valuable information upon the subject of Staffordshire Figures which are now-a-days becoming eagerly sought after by collectors



Group of "Salt-glaze" figures—Early eighteenth century—Cock 7½ in. high; Masquerader 4½ in.; Seated boy extracting thorn from foot 3½ in.; Lady 3½ in.

and are so peculiarly attractive when they represent historical events or happen to be portraits of important personages, such as the busts and statuettes of Shakespeare, Milton, Frederick the Great, Rodney, Washington, Napoleon, Nelson, Wellington, etc.

Although the majority of these mantel-piece ornaments consists of the village groups and small animals with tree back-grounds, somewhat after the manner of the Dresden, Chelsea and Derby schools, many fine examples of statuettes,

classic in their design and careful in their details of finish were manufactured by the English potters of bygone days, which figures, although only pottery, are almost worthy of being placed side by side with the aristocratic china figures of Plymouth, Bristol, Chelsea, and Derby, and are of sufficient dignity in their proportions to command appreciative attention.

In that a large proportion of these were not always cherished in cabinets and were skillfully made with numerous projections, such as tree branches, arms, flags etc., it will be readily understood that too many of them, alas, have been irretrievably broken, and the collector has with difficulty to make up his mind to reject all badly damaged specimens, and, if wise, he will keep a wary eye open for carefully concealed repairs, and especially for modern reproductions.

Now that the value of these statuettes has begun to increase, the art of the repairer is more often called into requisition and very skillfully he has become, adding an arm here, a leg there, causing a tree to put out a new branch and even removing a head from one piece and attaching it to another.



Group of tortoise-shell figures—Early eighteenth century—Cobbler 47/8 in. high; actor 6½ in.; Diana 7½ in.; Merry Andrew 5½ in.; actor 5½ in.

Constant study, however, and careful examination with the point of a needle will enable these repairs to be detected, and pieces so treated should be rejected, as nothing tends to spoil a fine collection so much as a large proportion of damaged and repaired specimens. While on the subject of caution great care should be taken to avoid the spurious reproductions so frequently met with; and upon this point the opinion of an acknowledged expert is most desirable.

The writer in forming his own collection, has fortunately had the valuable assistance of Mr. G. F. Cox of Whalley Range, Manchester—one of the ablest experts upon the subject of Staffordshire pottery and china generally, in the North of England.

While the china Figures and Groups may be described as being beautifully colored and delicately modelled, the Earthenware or Pottery specimens are more often quaint and curious and are redolent of the manners, costumes and legends of the village folk of the eighteenth and early nineteenth centuries. Sometimes they are a little pronounced in coloring but they are always interesting and in the cases of the so-called Astbury marbled specimens and the Whieldon tortoise-shell school a soft harmony of tinting is found both in the decoration and in the colored clays used, betokening an amount of refined artistic restraint and good taste, which is only equalled by the fascination of their archaic characteristics.

The English earthenware figures were manufactured at the following potteries, viz: Fulham, Staffordshire, Leeds, Liverpool, Sunderland, Newcastle, Caughley, Swansea etc.,

and it is by no means easy to define the subtle differences between some of the varieties. For the most part they are designated "Staffordshire Figures," because Staffordshire has contributed by far the greatest number.



The Vicar and Moses, by Ralph Wood, 9½ in. high.

The earlier Staffordshire figures are those exceedingly rare examples found in the "Slip" period, such as the owl and the cat, the quaint "mottled" figures made as a rule of two different colored clays, the Astbury Figures and the "Salt Glaze" Figures, all of which are wonderfully archaic in design,—also the early Whieldon Figures which are invariably beautifully glazed and marbled, then come the long series of colored and glazed Earthenware Figures with occasionally an interesting example which, though uncolored, is glazed.

Specimens of the "Salt Glaze" variety are not often to be met with in the dealers' hands, but are sufficiently represented in our public museums to be studied when desired. Both the British and the South Kensington Museums possess specimens, and interesting valuable examples are in such private collections as those of M. Solon, Mr. Willett (at present lent to the Alexandra Palace, London), Dr. Sidebotham of Cheshire, and others.

The "Salt Glaze" Figures are usually small and nearly always devoid of coloring, the eyes, however, are often indicated by bead-like dots of brown or black enamel, and they were almost entirely modeled by hand.

One of the chief specimens in the British Museum consists of two gentlemen and a lady in costume of by-gone days seated upon a quaint bench; in the "Schreiber" Collection at South Kensington is a pair of "Salt Glaze" busts of Maria Theresa and her husband, Francis, Emperor of Germany, on

square pedestals 7½ inches high; also a fine statuette of Shakespeare, 18 inches high; a pair of statuettes of an actor and actress in Asiatic costume—these being colored are most rare; a pair of small grotesque figures in the Chinese taste 3 inches high; a statuette of a youth 6 inches high, and a figure of a woman with bell-shaped dress, partly colored blue, 6 inches high, and others. The Willett Collection contains a group, 8¼ inches high, of the Virgin and Child, and No. 241 a group consisting of a soldier paying court to a lady under a tree, height 7 inches. M. Solon is the fortunate owner of a group of a gentleman and lady seated upon a high backed bench somewhat similar to the one in the British Museum. This example is beautifully illustrated in his "Art of the Old English Potter." Dr. Sidebotham's collection contains a lovely specimen of a figure of a boy seated on the ground extracting a thorn from his foot, a cock 8 inches high with bead eyes, and comb and feathers outlined in brown, also a quaint figure of a masquerader as well as a small statuette of a lady. It must, however, be conceded that the "Salt Glaze" figures are very rare indeed, those mentioned are of the finest class and such specimens are almost unobtainable; so far they have not been attributed to any particular potter.

Almost equally scarce are the specimens known as the Astbury marbled figures, they are subdued in coloring, harmonies of brown prevailing and frequently owe their charm to their having been made from a mixture of two different colored clays. Archaic in character and with eyes, as in case of the "Salt-glaze" figures, often so treated in the decoration as to make them resemble beads, the faces otherwise are generally devoid of coloring, usually small in size, their glaze is of a fascinating soft, smooth, velvety feel; they are most difficult to discover and are highly prized by collectors. South



Diana, by Ralph Wood, 8¾ in. high.

Kensington possesses two interesting figures of soldiers in this school; also in this decoration it possesses the figure of the boy modeled in two different colored clays, brown and yellow, seated on the ground, extracting a thorn from his foot. In the Liverpool Museum is a fine specimen of a marbled figure of a sportsman 9 inches high with his gun resting upon the ground. Mr. Solon's figure of a sportsman 13½ inches high is a fine example. Dr. Sidebotham's collection contains several of these figures, one being a cobbler, beautifully colored and glazed and made from two different clays; another is an

important statuette of an actor, 6 inches high, rich in coloring and most quaint in its conception.

The Willett collection is also rich in the marbled figures. No. 888 in the catalogue represents a series of no less than 14;



Bust of Milton, by Ralph Wood, 9 in. high.

they are about  $4\frac{1}{2}$  inches high, each one playing upon a musical instrument and are described as "Nebuchadnessar's Band." Another quaint example is one of a lady and gentleman on horseback, No. 1173,  $8\frac{1}{4}$  inches high. The writer is fortunate in possessing in his collection several marbled statuettes, one being a "Merry Andrew" dancing, height 7 inches, with the decoration and base clearly indicating the mixture of two clays, beautifully colored and glazed in subdued browns; another a quaint representation of Diana with her dog, 8 inches high, archaic in design and in coloring. The latter is very like marble, with the usual velvety glaze and eyes like beads. Another represents a gentleman in quaint costume,  $6\frac{1}{2}$  inches high.

The so-called "Whieldon" School of Staffordshire Figures contains many beautiful examples both of tortoise-shell and other delicately colored specimens and includes such exponents as Whieldon and Ralph Wood. When the dealer meets with a figure of tortoise shell decoration, particularly if it bears the lovely delicate green shade into the browns and yellows, he is apt to attribute the specimen invariably to Whieldon. This is, however, not altogether correct, as other potters are believed to have carried out this peculiarly attractive style of decoration, which is always accompanied by an exquisite soft velvety glaze. An important specimen of the tortoise-shell class is the Figure of Alderman Beckford, illustrated in Professor Church's "English Earthenware." It is a striking example of the potter's art in glazing and subdued coloring and

possesses a charm quite peculiar to itself; it is in the Willett collection. Another fine example is a group known as "Roman Charity," in the author's possession, consisting of a seated figure of a woman with two children and a man, evidently a chained captive; he is receiving food proffered by the woman; on a rock is inscribed the title, "Roman Charity;" seven inches in height; for softness of glaze and lovely greenish brown coloring this piece has not often been surpassed. The statuette of Milton, fourteen inches high, is another important piece of work in tortoise-shell decoration, not altogether perfect in its anatomy but in glaze and finish a most attractive figure. So also is the "Market Girl," a figure nine inches high with basket of fruit on her left arm, a stick in her right hand and a small dog for her companion. Most of the tortoise-shell figures are devoid of strong, gaudy coloring, nearly all are well modelled and all are coveted by collectors.

The name Ralph Wood, having been impressed upon certain figures acknowledged by the authorities brings us to the less conjectural period of about 1730 and mention should first be made of his cleverly modelled and well known group of the Vicar and Moses in the pulpit, standing ten and one-half inches high. This interesting specimen, an excellent marked example of which may be seen in the British Museum, has been reproduced with less and less effect by succeeding generations of potters, it is colored in the subdued tortoise-shell and represents the Vicar asleep and the clerk with raised



Venus and Neptune, ascribed to Ralph Wood,  $10\frac{1}{2}$  and  $11\frac{1}{2}$  in. high, with pedestal.

hand beneath him apparently saying "Amen." Indented upon the front panel of the pulpit is the title "The Vicar and Moses" and the name "Ra. Wood Burslem" appears clearly impressed upon the base. Other marked subjects by this potter are The Sportsman, six and one half inches high, busts of Handel and Milton, all in the British Museum, figure of a man with a crutch, "Old Age," five and one-fourth inches high

## KERAMIC STUDIO

in South Kensington Museum, bust of Washington, Jermyn Street Museum, figure of Jupiter, figure of Neptune, figure of Diana, statuette of Chaucer etc., etc., all of which betoken the skill of a master.



Figures modelled by Voyez—Sheep 5 in. high, shepherd 8½ in. high.

Embracing religious subjects, such as the "Evangelists," "Classic Deities," "Village Groups," "The Seasons," "The Elements," busts of Soldiers and Sailors, Statuettes of Poets, and many others, the colored and glazed Earthenware Figures make a large and varied field for collectors. It is comforting to reflect that, whilst nearly all the Bristol, Chelsea and Derby China Statuettes have been absorbed into Museums or private collections and can only be purchased at high prices, it is still possible with study and patience to make a very interesting collection of colored Earthenware Staffordshire Figures at a reasonable outlay. When appropriately arranged with due regard to their coloring and design these become a charming feature in the decoration of a room. Professor Church gives the following names of Staffordshire Potters who devoted considerable time, thought and skill to the manufac-



Whieldon group—Roman Charity, 6½ in. high.

uring of these figures, some of which were repetitions of the popular Chelsea and Derby subjects, but many more were entirely original and quaint conceptions. These names are as follows: Ralph Wood, Aaron Wood, Wedgwood, Voyez,

Enoch Wood, Wood & Caldwell, Neale & Co., Lakin & Poole, Wilson, Bott & Co., and Walton, and from marked examples which have come under observation we would add the names of Turner, Edge & Grocott, Hall, Salt and I. Dale, Burslem, and no doubt there were many others. He goes on to say that from marked specimens it is not impossible to conclude in some instances who might be the likely potter of a certain figure by reason of analogy in design, coloring, glaze and general treatment.

Marked specimens, however, are not frequently to be acquired, with perhaps the exceptions of Walton and Salt—coming later than the others, no doubt they discovered some advantage in naming their pieces, and thus we find them more frequently identified than those of any other potter.



Subscribers of KERAMIC STUDIO who are interested in the study of old wares would do well to subscribe to our little Magazine, OLD CHINA, which has grown very much lately and is made specially attractive by the regular and valuable contributions of Mrs. Mary Churchill Ripley. We find it impossible in The Collector department of KERAMIC STUDIO to cover the same ground as we do in OLD CHINA, we lack the necessary space and must content ourselves with one of the OLD CHINA contributions every month. For instance only one of the articles of Mrs. Ripley on The English Porcelains of the 18th Century appeared in KERAMIC STUDIO, while the complete series as published in OLD CHINA consisted of three articles.

To subscribers of KERAMIC STUDIO the combination price for the two Magazines will be hereafter \$4.75, making OLD CHINA only \$1.25 a year instead of regular price \$2.00.



#### FOR SIDEBOARD OR CHINA CLOSET

QUAINT and novel are some charming broth bowls, for invalids, two-handled, on saucers, in either the breakfast or teacup size.

Men will like the magnum cups, large enough to contain two breakfast cups of tea or coffee, and made in all the prettiest of patterns; they are already an immense success.

Newest of all, however, are the reproductions of the old supper sets. One set consists of a round oak tray with small covered entrée dishes, fitting round a soup tureen in the center.

A plated, or silver, stand for a syphon is good, now that these things are in such evidence. They are not beautiful, but in the new style are quite in character with a daintily set luncheon table, or a well-arranged sideboard.

A tumbler fitted into a silver frame with a silver handle is intended for the use of hot-water drinkers.



#### PYROGRAPHY

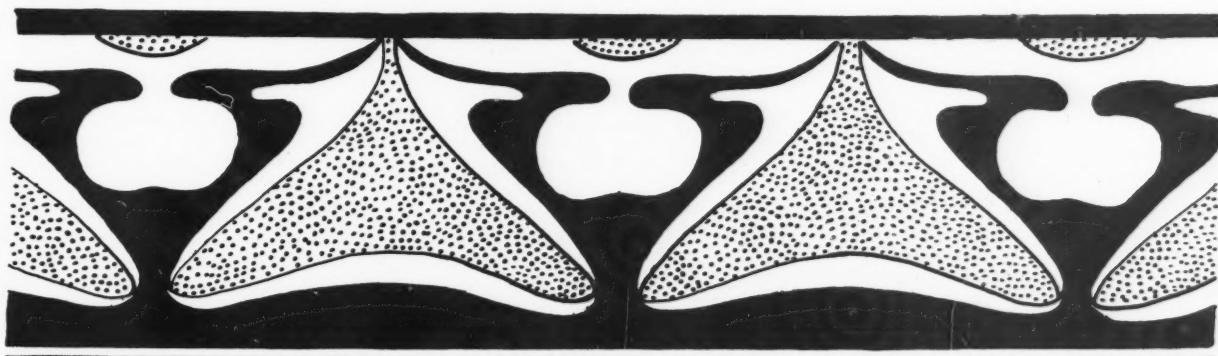
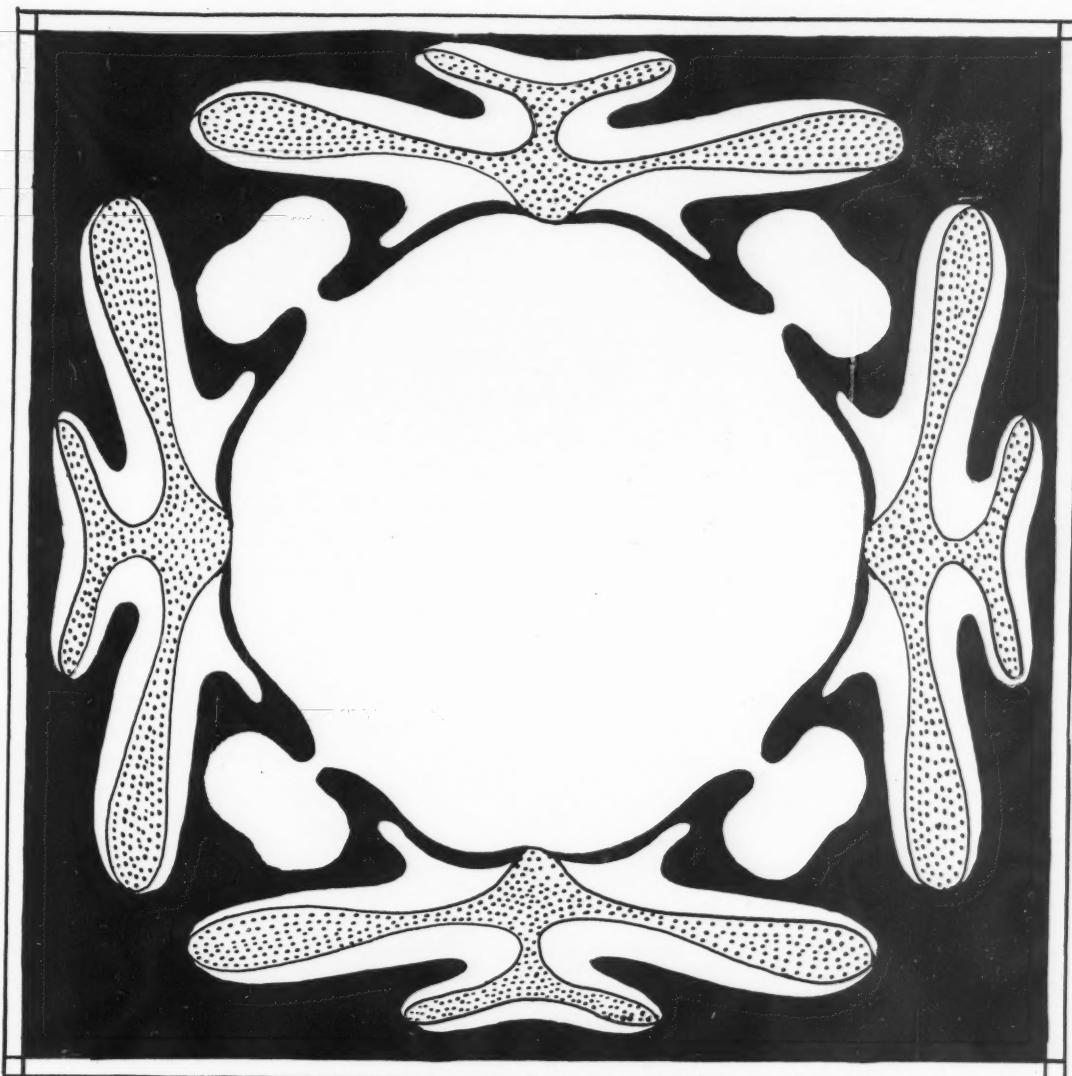
All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

PLATE RACK (Pages 246-247)

Mary H. Hogan

HAVE the various pieces cut at a planing mill. As there is no nailing or gluing care must be taken that the wooden pieces fit snugly.

Outline the design, either with knife or carving tool, to give the effect of high relief. Burn the background very dark. Burn or stain the shelves. Add brass hooks to lower shelf for cups.



-K. Livermore-

DESIGN FOR BOX OR FRAMES—KATHERIN LIVERMORE

After the outlines are burned the design may be carried out in various ways. If burning alone is to be used, carve the background and burn very dark, stipple the middle background as indicated, burn the center with the flat side of

the point, keeping it rather light—the ornament to be left white. If color is desired, stain the center dull blue; ornament, dull green; or, stain the black part dull red, center, yellow ochre, ornament, green. Treat border in a corresponding manner.



DESSERT PLATE, IN LACROIX DELFT BLUE ON WHITE CHINA—ROCKWOOD MOULTON

## ANSWERS TO CORRESPONDENTS

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

*All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.*

H. S. L.—We would advise a third coat of gold if the gold ground appears thin as well as scratched, otherwise another fire would improve the appearance of the gold by giving you a chance to burnish with the glass brush and so avoid the scratches. The glass brush is usually most satisfactory for burnishing unless a high polish is desired, then burnishing sand and water can be rubbed softly over the surface with cotton wool in a circular motion. All pinks will fire purple if fired too hard, it is usual to give a light fire in retouching with rose. Also a horn palette knife is better for mixing pinks, and care should be used not to have the color too oily.

M. C.—We consider that the beginner has fully as much help from the magazine as the more advanced decorator—rather more. The "Answers to Correspondents" column is open to all as often as they please, and they will be given any possible information that they personally need. They have only to ask.

You wish to know how to get Rookwood effects in overglaze. Rookwood is underglaze. You could not get the effect without painting underglaze and understanding all their secrets. But we understand you wish to gain something of the soft effect of Rookwood in overglaze. That is done, as described in all treatments for naturalistic studies given in KER-

AMIC STUDIO, i. e: By repeated dusting of colors on background and over the painting, after each painting. You say to tell you what colors to use for the three fires, but you do not say what study you wish to paint, nor which Rookwood effect you wish to get. The recent work is almost all in very light and delicate greyish toned color, but we presume you mean the earlier style of decoration in browns. In this case we would suggest Yellow Brown, Meissen Brown and Finishing Brown for your repeated dustings, until you reach the desired depth and tone of color.

Every new kiln should be well fired *once* before using or if standing long unused in a damp place it should be well heated up before using. You can outline with colors and turpentine over unfired lustre, but it is better to put on your outlines first in powder color mixed with a thin syrup of sugar and water, and when dry lay your lustre *over* your outlines.

"Modelling" sometimes means to paint a flower so that it shows form and roundness, but to model in raised paste or enamel means to raise some parts and leave others low to give something of the effect of the real flower. For modelling with Anfsetzweis use Lavender Oil, breathing on it if it shows a tendency to flatten from being too thin, or you can use turpentine for dots and lines for powder enamel, add oil of turpentine, just sufficient to hold the powder together. Powder flux is mixed with powder colors to help glaze them at a low temperature. Ivory glaze is a flux, which gives at the same time an ivory tone. It is liable to destroy reds if used over them.

In painting a stein in Rookwood effect, let the ground tinting roll over the rim. Clean sharply and finish with or without a narrow line of color a little distance below.

If the crack in a piece of china can be spread a little and Sartorius mending cement run in, you can so secure the crack, otherwise there is nothing to do but cover the crack with a decoration of raised gold or enamel. This can be done before firing.

Powder Aufsetweis, like the tube enamel, is used for jewel effects, modelled flowers and for covering occasionally with liquid bright gold or Roman gold.

We know of no reliable way of thinning India Ink. We use ours with a pen and never find it too thick to use unless it dries up entirely, then we throw away the bottle. We use Higgins' water-proof ink, or drawing ink. Raised gold is gold which has the effect of being raised by having a raised modelling in paste under it similar to enamel. Directions for this work have been frequently given in KERAMIC STUDIO.

Flat enamel is enamel put on thin in a flat wash just slightly raised above the surface of the china. You will find in back numbers frequent instructions for this.

Aufsetweis is a hard enamel. The colors are made by mixing ordinary colors with the enamel. Hancock's soft English enamel is white and colored in the same way. Then there is Hancock's hard white enamel. Some soft colored enamels can be bought, but are not often reliable. Miss Mason of New York sells a fine scarlet, as also does Cobden of Philadelphia and others of our advertisers.

For your Soiree cups and plates would suggest one of the simple borders given in KERAMIC STUDIO in one or two tones of blue or other desired color and gold.

G. M. S.—When lustres become too thick, use oil of lavender to thin.

C. W.—You can fire the glazes of the lighter fire clays in the Revelation, it is possible that you might fire a red or yellow clay body also, but we have never tried. There is a small test Revelation Kiln for underglaze as well as the large one.

MRS. R. G. S.—If you will write Mr. Fry, whose advertisement you will find in the KERAMIC STUDIO, he will tell you the most reliable greens for Belleek, as he has had a great deal of experience in that ware.

D. C. B.—When we next give a lot of monograms we will give yours

as requested. We are sorry to disappoint you in not giving a dinner set naturalistically painted. It is not now considered good taste, and we think if you could have the advantage of seeing some really good decorations for dinner ware you would never again wish for a naturalistic treatment. If you love flowers, why not paint them on panels and plaques and hang them where you and your friends can always enjoy them instead of putting them away in cupboards to be seen only under a veil of gravy or soup. You will find enough good studies from Miss Stewart and others now and then to keep you painting.

A. H. P.—Coin gold is 9 parts gold and 1 part copper. It is the copper that causes your gold to be dark, as it is dissolved with the gold, and some of the copper is carried down with the gold precipitate. Or you may have made your ferrous sulphate too strong, and not washed the precipitate often enough in hot water. I would advise that you use the ribbon gold, which can be obtained from C. S. Platt, 29 and 31 Gold street, New York, who are a perfectly reliable firm. If you must use coin, use excess of ferrous sulphate, and let mixture stand for at least 24 hours after precipitation. Stir up precipitate several times. After decanting wash precipitate very thoroughly. The copper precipitate will almost entirely redissolve.

SISTER M. G.—The Belleek, Ireland, works were founded in 1857.

The peculiarity of this china is its lustre resembling the polished iridescence of mother of pearl. The shapes are mostly of a marine character, not decorated in color. Mark generally printed in color a harp, dog and tower. Name Belleek. Manufacture ceased some years ago.

There is also what is called Trenton Belleek, made in this country at Trenton, N. J., but it has not the same egg shell thinness, nor lustre. The latter is much used by amateur decorators, but is not always reliable in firing.

K. L. S.—We will try and give a design in early number for a rabbit set. The Chelsea plate decoration in blue would be nice to use, we will give a cut of it in the next number. In mending china the pieces should always be bound with asbestos cord to prevent slipping, as even when the pieces will hold together without cement they may slip in the kiln. Always send your questions before the 10th of the month.

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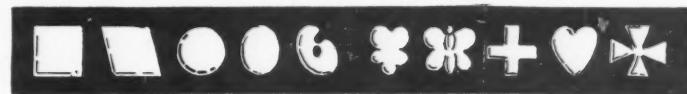
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